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S Q U A R E S

The Magazine of American Folk Dancing
Volume XIII JUNE 1958 Number 10

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7th National Square Dance Convention

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 13

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BRAVE NEW WHIRL

Don't look now . . . but THE GREAT COORDINATOR is breathing down your neck! I should be immune by this time; it happens every spring . . . but the chorus of individuals, councils, associations and what-nots clamoring to standardize, authenticize, regimentize and devitalize both square and folk dancing seems particularly vociferous this year. Not only are the usual urgings in our dance publications, but one ambitious organizer went to the trouble and expense of having a brochure printed and mailed out.

We must presume that all these efforts are sparked by a sincere desire to improve and promote dancing; some of the suggestions do have merit and some may even be practical. "Joining up" and banding together are fairly normal human urges. But we feel somewhat ill at the suggestion that a "National Folk Dance Teacher's Association" be formed to "weed out the least popular dances" and to "decide what dances are to be taught." Perhaps I'm too much of a rebel to appreciate "being able to dance anywhere in the U.S.A. and know what they're doing." Surely most of our dancers haven't been beaten into such a limbo of "togetherness" that they can't savour the small adventure of going to strange places and enjoying the "differences"? If so, our travel agencies will soon fold up!

If we may be allowed the luxury of a bit of fantasy, we will try to visualize a square dance festival in the standardized tomorrow. The date is (of course!) 1984, and the entire membership of the Consolidated Confederation of Square Dance Associations has gathered in the gigantic Big Brother Coliseum. The first thing we notice is the gray uniform worn by all the dancers, male and female alike; this was one of the first measures adopted by the Confederation Star Council to insure that members would "feel at home" wherever they danced . . . the masks worn by the dancers were added later to eliminate that uneasy feeling in the presence of strangers. The most striking feature however is the huge television screen covering the entire end of the hall. From this dominant point the face of Big Brother himself beams down, calling the figure for the dancers (they originally tried a composite image of 66 callers performing simultaneously, but technical difficulties arose . . . besides Big Brother is head of the Confederation). To those not versed in the beauties of sameness, the call may seem a bit monotonous: "Circle left, circle left, circle left, circle left . . .", but since this was the only thing that the standardization committee found the same all over the country, it was voted to abolish all deviant figures at the Great Consolidation Conference in 1965. What, you think it's crazy? Watch your step man; don't say such things in public . . . that's a **MONITOR** right behind you!



THE SOCK HOP

By Arvid Olson, Moline, Illinois

Dancing is as old as man. Dancing is for all ages. But it is especially for young people. Dancing gives youth an opportunity for social contacts which are vital to the personality development of any teen-ager. It helps to develop grace and poise which are so necessary in this modern world of ours. Dancing also provides youth with an outlet for their enthusiasm or surplus energy.

Teen-agers should dance. It's good for them. But teen-age dances have to be more than just one bad record after another—more than just "hugging set to music." The dances must be planned with the youth in mind. They must be interesting and cannot drag. Good adult supervision is essential.

Teen-agers enjoy the "Sock Hop" where they gather together at a suitable building and spend an enjoyable evening dancing in their stocking feet.

Here in Western Illinois a "Sock Hop" goes something like this:

A community organization such as several 4-H groups, the city recreation commission or the Y, sponsors a monthly or semi-monthly series of dances for certain age groups of teen-agers. It is best not to have too large of an age span attending. The wider the age span, the harder the group will be to handle. Also those present will not have as much in common and will not enjoy the evening as much if the age span is too great.

A recreation specialist or someone who has had lots of experience with young people is employed to conduct the program. Musical mixers and play-party games can be used quite successfully with this type group. It is hard to get junior high and sometimes even high school students to mix well. Rather than have all of the boys stand

in one corner and all of the girls stand in another, a few mixers can be used to get the program off to a good start.

Ballroom (social) dancing to popular "hit-parade" records will generally take up about half of a two hour program. Squares should be used sparingly, especially if there is a large attendance. They are hard to teach and use unless the group has some square dance experience. Dance favorites here in the Middlewest are such dances as the Bunny Hop, Hokey Pokey, Schottische, Polka, Butterfly Waltz (Flying Dutchman), and many easy mixers.

Usually a small admission fee (25c) is charged to help cover expenses. One 4-H group here has made enough money from their winter sock hops to send several 4-H members to camp during the summer.

Teen-agers like to decorate socks. This adds interest to the dance. Contests can be arranged and prizes given for the best decorated socks. The decoration theme can be varied each time. Special occasions such as Valentine's Day, St. Patrick's Day, 4th of July, Halloween, etc., lend themselves well to decorations.

Special dances and elimination contests also appeal to this age group. One dance favorite is the Chain Dance. Four or five couples start to ballroom dance together. When the call comes to change, the couples break and each girl gets a new boy from the sidelines for a partner and each boy dancing gets a new girl from the sidelines for a partner. This continues for several "changes." Freeze Dances are also popular. Everyone ballroom dances. When the music stops all couples on the floor stop

(Continued on Page 28)

Social Dancing in America

A history by Rod La Farge

To preserve some semblance of chronological order we are using the space usually taken by our history to complement Mr. Cable's article.

Dance in Place Congo

By George W. Cable

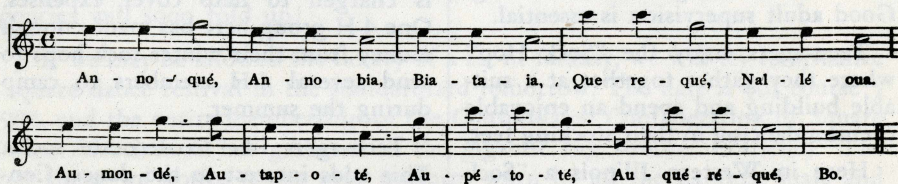
(Continued from last month)

The Bamboula

The gathering throng closed in around, leaving unoccupied the circle indicated by the crescent of musicians. The short, harsh turf was the dancing-floor. The crowd stood. Fancy the picture. The pack of dark, tattered figures touched off every here and

there with the bright colors of a Madras tignon. The squatting, cross-legged musicians. The low-roofed, embowered town off in front and in the pale, seven-times-heated sky the sun, only a little declined, pouring down its beams.

With what particular musical movements the occasion began does not now appear. May be with very slow and measured ones; they had such that were strange and typical. I have heard the negroes sing one—though it was not of the dance ground but of the cane-field — that showed the emphatic barbarism of five bars to the line, and was confined to four notes of the open horn:—



But I can only say that with some such slow and quiet strain the dance may have been preluded. It suits the Ethiopian fancy for a beginning to be dull and repetitious; the bottom of the ladder must be on the ground.

The singers almost at the first note are many. At the end of the first line every voice is lifted up. The strain is given the second time with growing spirit. Yonder glistening black Hercules, who plants one foot forward, lifts his head and bare, shining chest, and rolls out the song from a mouth and throat like a cavern, is a **candio**, a chief, or was before he was overthrown in battle and dragged away, his village burning behind him, from the mountains of High Soudan. That is an African amulet that hangs about his neck — a **greegree**. See his play of **restrained** enthusiasm catch from

one bystander to another. They swing and bow from right and left, in slow time to the piercing treble of the Congo women. Some are responsive; others are competitive. Hear that bare foot slap the ground! One sudden stroke only, as it were the foot of a stag. The musicians warm up at the sound. A smiting of breasts with open hands begins very softly and becomes vigorous. The women's voices rise in a tremulous intensity. Among the chorus of Franc-Congo singing-girls is one of extra good voice, who thrusts in, now and again, with an improvisation. This girl here, so tall and straight, is a Yaloff. You see it in her almost Hindoo features, and hear it in the plaintive melody of her voice. Now the chorus is more piercing than ever. The women clap their hands in time, or standing with arms akimbo

receive with faint courtesies and head-liftings the low bows of the men, who deliver them swinging this way and that.

See! Yonder brisk and sinewy fellow has taken one short, nervy step into the ring, chanting with rising energy. Now he takes another, and stands and sings and looks here and there, rising upon his broad toes and sinking and rising again, with what wonderful lightness! The music has got into his feet. He moves off to

the farther edge of the circle, still singing, takes the prompt hand of an unsmiling Congo girl, leads her into the ring, and leaving the chant of the throng, stands her before him for the dance.

Will they dance to that measure? Wait! A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voices grow sharp and staccato and suddenly the dance is the furious Bamboula.

THE BAMBOULA.

ARR. BY MISS M. L. BARTLETT.

Quand pa-tate la cuite na va man-gé li, Na va man-gé, Na va man-gé.

Quand pa-tate la cuite na va man-gé, Na va man-gé li.

Now for the frantic leaps! Now for frenzy! Another pair are in the ring! The man wears a belt of little bells, or, as a substitute, little tin vials of shot, "bram-bram sonnette!" And still another couple enter the circle. What wild — what terrible delight! This ecstasy rises to madness; one — two — three of the dancers fall — **blaucou-toum! boum!** — with foam on their

lips and are dragged out by arms and legs from under the tumultuous feet of crowding new-comers. The musicians know no fatigue; still the dance rages on:

"Quand patate la cuite na va mange li!" And all to that one nonsense line meaning only,

"When that 'tater's cooked
don't you eat it up!"

It was a frightful triumph of body over mind, even in those early days when the slave was still a genuine pagan; but as his moral education gave him some hint of its enormity, and it became a forbidden fruit monopolized by those of reprobate will, it grew everywhere more and more gross. No wonder the police stopped it in Congo Square. Only the music deserved to survive — coin

snatched out of the mire. The one just given, Gottschalk first snatched from oblivion. I have never heard of another to know it as a bamboula; but Mr. Charles P. Ware, in "Slave Songs of the United States," has printed one got from Louisiana, whose characteristics resemble the bamboula reclaimed by Gottschalk in so many points that here is the best place for it.

ARR. BY H. E. KREHBIEL.

VOICE. *Fine.*

Vo - yez ce mu - let la, Mi - ché Bain - jo, comme il est in - so - lent. Cha - peau sur co -

PIANO — *Sempre staccato.*

té, Mi - ché Bain - jo, La canne a la main, Miché Bain - jo, Bottes qui fé crin, crin, Miché Bain - jo. *D. C.*

As much as to say, in English, "Look at that darky," . . . we have to lose the saucy double meaning between mullet (mule) and mulatre (mulatto)-

"Look at that darky there, Mr. Banjo,
Doesn't he put on airs!
Hat cocked on one side, Mr. Banjo,
Walking stick in hand, Mr. Banjo,
Look at that darky there, Mr. Banjo,
Doesn't he put on airs!"

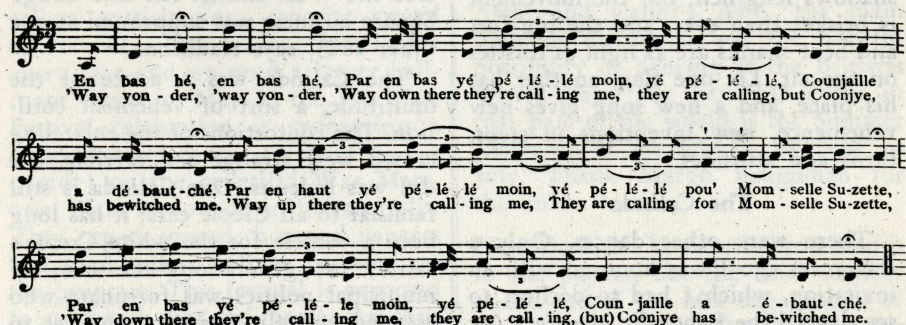
It is odd that such fantastical comicality of words should have been mated to such fierce and frantic dancing, but so it was. The reeking faces of the dancers, moreover, were always solemnly grave. So we must picture it now if we still fancy ourselves spectators on Congo Plains. The bamboula still roars and rattles, twangs, contorts, and tumbles in terrible earnest, while we stand and talk. So, on and on. Will they dance nothing else? Ah! . . . the music changes. The rhythm stretches out heathenish and ragged.

The quick contagion is caught by a few in the crowd, who take it up with spirited smittings of the bare sole on the ground, and of open hands



upon the thighs. From a spot near the musicians a single male voice, heavy and sonorous, rises in improvisation—the Mandingoes brought that art from Africa, — and in a moment others have joined in refrain, male voices in rolling, bellowing resonance, females responding in high, piercing

unison. Partners are stepping into the ring. How strangely the French language is corrupted on the thick negro tongue, as with waving arms they suit gesture to word and chant (the translation is free, but so is the singing and posturing):



En bas hé, en bas hé, Par en bas yé pé - lé - lé moin, yé pé - lé - lé, Counjaille
'Way yon - der, 'way yon - der, 'Way down there they're call - ing me, they are calling, but Coonjaye,

a dé - baut - ché. Par en haut yé pé - lé - lé moin, yé pé - lé - lé pou' Mom - selle Su-zette,
has bewitched me. 'Way up there they're call - ing me, They are calling for Mom - selle Su-zette,

Par en bas yé pé - lé - le moin, yé pé - lé - lé, Coun - jaille a é - baut - ché.
'Way down there they're call - ing me, they are call - ing, (but) Coonjaye has be-witched me.

The Counjaille

Suddenly the song changes. The rhythm sweeps away long and smooth like a river escaped from its rapids,

and in new spirit, with louder drum-beat and more jocund rattle, the voices roll up into the sky and the dancers are at it. Aye, ya, yi!



Inne, dé, trois, Caroline, Qui ci ça yé comme ça ma chère ?
Inne, dé, trois, Caroline, Quo fère t'apé crié ma chère ? Mo l'aimé toé,

to conné ça, Si - yé to zi - é et vien bo moin ; Mo l'aimé toé, to con-né ça, Si - yé to zi : et vien bo moin.

I could give four verses, but let one suffice; it is from a manuscript copy of the words, probably a hundred years old, that fell into my hands through the courtesy of a Creole lady some two years ago. It is one of the best known of all the old Counjaille songs. The four verses would not complete it. The Counjaille was never complete, and found its end, for the

time being, only in the caprice of the improvisator, whose rich, stentorian voice sounded alone between the refrains.

But while we discourse other couples have stepped into the grassy arena, the instrumental din has risen to a fresh height of inspiration, the posing and thigh-beating and breast-patting and chanting and swinging

and writhing has risen with it, and is changed.

But the dance is not changed, and love is still the theme. Sweat streams from the black brows, down the shining black necks and throats, upon the men's bared chests, and into the dark, unstayed bosoms. Time wears, shadows lengthen; but the movement is brisker than ever, and the big feet and bent shanks are as light as thistles on the air. Let one flag, another has his place, and a new song gives new vehemence, new inventions in steps, turns and attitudes.

The Calinda

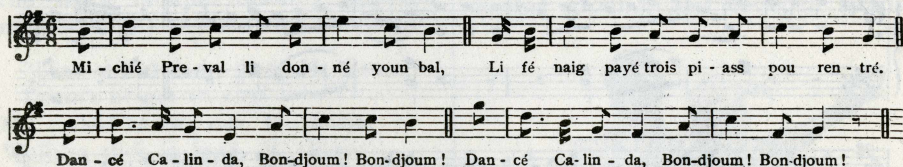
There were other dances. Only a few years ago I was honored with an invitation, which I had to decline, to see danced the Babouille, the Cata (or Chacta), the Counjaille and the Calinda. Then there were the Voudou and the Congo, to describe which would not be pleasant. The latter, called Congo also in Cayenne, Chica in San Domingo and the Windward Islands confused under one name with the Calinda, was a kind of Fandango, they say, in which the Madras ker-

chief held by its tip-ends played a graceful part.

The true Calinda was bad enough. In Louisiana, at least, its song was always a grossly personal satirical ballad, and it was the favorite dance all the way from there to Trinidad. To dance it publicly is not allowed this side the West Indies. All this Congo Square business was suppressed at one time; 1843, says tradition.

The Calinda was a dance of the multitude, a sort of vehement cotillion. The contortions of the encircling crowd were strange and terrible, the din was hideous. One Calinda is still familiar to all Creole ears; it has long been a vehicle for the white Creole's satire; for generations the man of municipal politics was fortunate who escaped entirely a lampooning set to its air.

In my childhood I used at one time to hear every morning a certain black *marchande des calas*—peddler-woman selling rice croquettes—chanting the song as she moved from street to street at the sunrise hour with her broad, shallow laden basket balanced on her head:



Mi - chié Pre - val li don - né youn bal, Li fé naig payé trois pi - ass pou ren - tré.

Dan - cé Ca - lin - da, Bon-djoum! Bon-djoum! Dan - cé Ca - lin - da, Bon-djoum! Bon-djoum!

In other words, a certain Judge Preval gave a ball — not an outdoor Congo dance — and made such Cuf-fees as could pay three dollars a ticket. It doesn't rhyme, but it was probably true. "Dance, dance the Calinda! Boujoum! Boujoum!

The Calinda ended these dissipa-tions of the summer Sabbath after-noons. They could not run far into the night, for all the fascinations of all the dances could not excuse the slave's tarrying in public places after a certain other *bou-djoum!* (that was not the Calinda, but of the regular nine-o'clock evening gun) had rolled down Orleans street from the Place

d'Armes; and the black man or woman who wanted to keep a whole skin on the back had to keep out of the Calaboose. Times have changed, and there is nothing to be regretted in the change that has come over Congo Square. Still a glamour hangs over its dark past. There is the pathos of slavery, the poetry of the weak oppressed by the strong, and of limbs that danced after toil, and of barbaric love-making. The rags and semi-nakedness, the bamboula drum, the dance, and almost the banjo, are gone; but the bizarre melodies and dark lover's apostrophes live on.

HERE AND THERE

Indianapolis, Ind. On April 20 the Indianapolis Callers Association sponsored its annual Callers' Festival at the Indiana Roof Ballroom with an afternoon and evening session with thirty callers participating—capacity crowd of 100 sets. This festival gets larger every year and we need a larger ballroom. Then on May 29 the 500 Mile Festival celebration is sponsoring a large square dance (after the big parade) on the beautiful War Memorial Plaza in downtown Indianapolis. They expect several thousand dancers and local callers will be featured on the program. This festival is expected to grow each year and the dancers turn out in large numbers—if it doesn't rain. — Ruth B. Moody

The Oracle. Looks like a lot of people know more than pore 'ol Oracle. Frank Wiechmann (Lansing, Mich.) writes that the SD auto plates that Mrs. Kissane inquired about (last issue) may be obtained from Bob Sessions, 3807 34th, Tacoma, Wash. and Ruth Moody (Indianapolis) tells us that they are available from Mrs. Ruth Hartzog, 3919 E. 32nd St., Indianapolis 18, Ind.

Black Mountain, N. C. Vernon Johnson tells us that the Tween Age Cotillion Club meets the 2nd and 4th Saturday nights of the month at the Black Mt. Club House and would welcome visitors from other places. Phone NO 9-7778.

New SD Assn. Mr. Robert Cork writes that there is a newly-formed Western New York Callers and Leaders Association; he didn't give any addresses though.

Wiesbaden, Germany. The "Spring Fling" of the European Square Dance Association at the Rhein Main Halle was well attended; 39 squares participated in the Saturday night dance on April 26 and the Sunday night

dance was equally successful. Among other interesting novelties was an exhibition by the Wiesbaden Kid Kuntry Kuzins, a group ranging from 6 to 13 years old. At meetings of the SD's Assn. and Caller's Assn. the main topic of discussion was the hopeful possibility of dancing at the Brussels World Fair. The next SD event in that part of the world is the Summer Jamboree at Heidelberg in June or July. Thank Margo Baughman for this info.

New York, N. Y. Suppose you read it in the papers, but the final number at the end of the Met engagement of the Moiseyev Folk Dance Ensemble was an American style Virginia Reel; brought the house down.

Pittsburgh, Pa. If you are Kolo Konscious you might make a note that Croatian Days will be held over the Labor Day week end as usual. I'm trying to organize an expedition from the N. Y. metropolitan area . . . we might even get enough kolo fans to charter a bus!

New York, N. Y. Those who like Greek dances may be interested to know that several Greek restaurants in New York have live music for dancing . . . they will play Greek numbers if you request them. Too many of them lean towards the Latin side; in fact at the glendi celebrating Greek Independence Day, I (a non-Greek) had to remind the orchestra that it was not Cuban Independence Day!

Kutztown, Pa. The 9th Annual Pennsylvania Dutch Folk Festival will be held on July 2-3-4-5-6 this year. Don't miss it. Good food, handicrafts, folk song fest, jigging and hoedown contests and square dancing for all every evening. **Koom un Bring dei Freind mit!**

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CAMPS AND INSTITUTES

- June 6-26 **Bridgeton, Maine.** Pioneer Camps. Write: Alice Dudley Morey, Fort Kent, Me.
- June 8-15 **Kirkwood Lodge, Mo.** Ballroom Dance Week. Write Kirkwood Lodge, Osage Beach, Mo.
- June 22-26 **Lake Pewaukee, Wisc.** Holiday Squares. Write Holiday Squares, 3965 Milwaukee Ave., Chicago 41, Ill.
- June 23-29 **Roxbury, Vt.** Teela Wooket Dance Camp. Write Don Begenau, Queens College, Flushing 67, N. Y.
- June 29-July 6 **Harrogate, Tenn.** S&RD School. Write Charley Thomas, 500-30 East Red Bank Ave., Woodbury, N. J.
- July 6-11 **West Point, N. Y.** Funstitute. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- July 6-11 **Annapolis, Md.** Dance-A-Cade. Write Frank Hamilton, 3330 Hermanos St., Pasadena, Calif.
- July 6-13 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 12-19 **Lake Couchiching, Ont.** SD & RD camp. Write Harold Harton, 224 Poyntz Ave., Willodale, Ont., Canada.
- July 13-20 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 14-18 **Idyllwild, Calif.** International FD Workshop. Write Idyllwild Arts Foundation, Idyllwild, Calif.
- July 14-19 **Troutdale, Colo.** SD Institute. Write Frank Lane, P.O. Box 513, Lawrence, Kansas.
- July 18-21 **Plymouth, Mass.** Scottish Country Dance Weekend. Write Pinewoods Camp, Plymouth, Mass.
- July 20-26 **East Bridgewater, Mass.** SD camp. Write Howard Hogue Square Acres, East Bridgewater, Mass.
- July 20-26 **Tyler, Minn.** Danebod Leisure Time Camp. Write Danebod Recreation Institute, Tyler, Minn.
- July 20-27 **Pray, Mont.** Ballroom Dance Week. Write Mel Day, 3640 State St., Boise, Idaho.
- June 23-28 **Elkhart Lake, Wis.** United Squares. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- July 25-Aug. 2 **Edinburgh, Scotland.** International Festival of Dancing. Write: Organizers, International Festival of Dancing, 39, Abbeyhill, Edinburgh, Scotland.
- July 27-Aug. 3 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 28-Aug. 2 **Stockton, Calif.** College of the Pacific. 11th annual FD Camp. Write Lawton Harris, College of the Pacific, Stockton 4, Calif.
- Aug. 3-10 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- Aug. 4-9 **Stockton, Calif.** College of the Pacific. 11th annual FD Camp. Write Lawton Harris, College of the Pacific, Stockton 4, Calif.
- August 3-17 **Buzzard's Bay, Mass.** Country Dance Soc. of Am. Pinewoods Camp. Write Country Dance Society of America, 55 Christopher St., New York 14, N. Y.
- Aug. 10-17 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- Aug. 10-24 **London, England.** Music and FD Course. Write Canford Summer School of Music, 20 Denmark St., London W.C. 2, England.
- Aug. 11-16 **La Veta, Colo.** R & SD camp. Write Marvin Shilling, Lightning S Ranch, LaVeta, Colo.
- Aug. 17-22 **West Point, N. Y.** Funstitute. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Aug. 17-24 **Morehead, Ky.** Kentucky Dance Institute. Write Shirley Durham, 523 W. Hill St., Louisville 8, Ky.
- Aug. 18-23 **Colorado Springs, Colo.** SD camp. Write Lloyd Shaw, Colorado Springs, Colo.
- Aug. 24-30 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Aug. 24-30 **Santa Barbara, Calif.** FD Conference. Write Santa Barbara Folk Dance Conference, 3918 Second Ave., Los Angeles 8, Calif.
- Aug. 24-30 **Loretto, Minn.** Camp Idhuapi. Write Dr. Ralph Piper, 132 Orlin Ave., S.E., Minneapolis 14, Minn.
- Aug. 25-Sept. 1 **Becket, Mass.** Camp Becket. Write: Warren Scott, YMCA, 316 Huntington Ave., Boston 15, Mass.
- Aug. 25-Sept. 1 **Wheeling, W. Va.** Oglebay FD Camp. Write Folk Dance Camps, Oglebay Institute, Oglebay Park, Wheeling, W. Va.

(Continued on Page 28)

MOUNTAIN YOUTH JAMBOREE

By *Vernon W. Johnson, Black Mountain, N. C.*

From the coves and the ridges; from the hills and the vales; from deep in the heart of the Great Smokies; from all points in the Southern Appalachian, they came some 700 strong, eager, excited, young people of the mountains—each one an artist—to the tenth annual Mountain Youth Jamboree, held at Asheville, N. C., April 9th to the 12th, 1958.

This is an event conceived and originated by Hubert Hayes of Asheville with the purpose in mind of preserving the folk-lore of the Southern Highlands. The songs, the dances, the music—traditional with these mountain-folk and their ancestors from the old country. Mr. Hayes thought there was no better way to carry on these traditions than to give the youth of the hill country an opportunity to display their prowess in picking and singing and dancing. Through the co-operation of the Asheville Junior Chamber of Commerce, the event has become one of the largest attractions in the entire South. Each year literally hundreds of youngsters look forward to participation in the Mountain Youth Jamboree—and thousands of people anticipate with keen appreciation the four-night display of talents.

The Jamboree is unique, unlike anything else in the entertainment field. It has drama, excitement, laughter and tears, humor and entertainment of a type that can only come from the traditions of a mountain people so rich in melody and movement. The participants perform with a poise equal to experienced troupers, and the dance-teams have a precision like a well ordered machine, moving through the intricate figures with grace and rhythm that is actually amazing. And the winners of the respective divisions—elementary, junior high, and senior

high—have to be champions in the finest sense of the word, because all the teams—some 35 in number—are truly experts.

This year's Jamboree, held in the spacious Asheville Municipal Auditorium, was the most successful to date. Participation involved some seven hundred—that's right—young people from the schools of six southern states, comprising individual talent as well as 35 dance teams. Cups and awards are given to the champions in each respective category—Folk Ballads, Folk Music—Folk Dancing, Square Dancing, and so on.

The team winners were: Senior High: Cullowhee first; Cranberry, second; Junior High: David Millard, first and Hall Fletcher, second; Elementary: Haw Creek, first and Newland, second.

Glowing tribute must be accorded to the teachers and coaches who help to train the youngsters, to the Asheville Junior Chamber of Commerce for their cooperation in sponsoring the Jamboree, to Television Station WLOS-TV which televised the final night, and most of all to Hubert Hayes without whose ambition and foresight there probably would have never been a Mountain Youth Jamboree.

"In many of the old-time dances it was customary to commence operations by kissing one's partner."

Scott, "Dancing in All Ages"—1899

"The young generation care for nothing but the wildest waltz or polka."

The Countess of Ancaster, 1895

National S. D. Convention
Louisville, Ky. June 19-20-21

LETTERS from our READERS

CONTESTS: BANE OR BLESSING?

By AL DRAPER
State College, Pennsylvania
and VERN STEENSLAND,
Syracuse, New York

On page 5 of *AMERICAN SQUARES* for March, someone espouses square dance contests. We take issue—while not denying that some dancers gain other than money from competing.

Do contests repel more potential hobbyists than they attract? Are tyros who are decoyed by such gaudy publicity largely drifters, drifters who take more and give less than do novices recruited thru words-of-friends, house parties, one-nite stands, open house occasions? Have most square dancers of Amarillo and Asheville burned out, have they taken up other pastimes—after such jet-propelled starts? We've no statistics with which to answer; but our March essayist doesn't present any, either!

Also, our unsigned March essayist failed by far to shatter two arguments against contests.

The best professional caller offers his patrons the joys of perspiration and technique in the company of fellow-dancers. Does such a leader resent not being asked to escort a drill team to a contest? More likely he resents being invited! Further, if his local patrons pay him from week to week for his talent and effort, does it follow that he's greedy about contest money? Hardly.

Our March author proposes that because competition is the life-blood of bridge and bowling, its good for square dancing also. But this is his second lapse of logic. Bowling and bridge require almost no judging. But how are dance performances adjudicated? What team makes the least number of "mistakes"? What team pleases the judges the most? Or what

routine? What display is most complex? Or, which team appears to enjoy most the sharing of the dance adventure? What Solomon designs the scorecards? What supermen fill them out?

Further, bridge and bowling are by nature contests; socializing occurs around the edges, not as part of the play itself. But square dancers communicate with each other thru dancing; can they do that while competing for money prizes?

Square dance contests are not so commendable as our March writer claims—nor so reprehensible as others think. They're neither white nor black but some shade of gray — in our opinion a dark shade.


National S. D. Convention
Louisville, Ky. June 19-20-21

Since ye editor is the "unknown essayist" referred to, it behooves me to answer the Draper/Steensland "take issue". We'll take the issues in order.

It is hard to imagine a potential hobbyist being repelled by a square dance contest, since most such events also feature general square dancing by the audience in addition to the contest proper . . . what more can "one night stands and open houses" offer more likely to attract? Novices "recruited" by friends are far more apt to drift away, since often they have no real interest in the dancing, but just join up because "good 'ol Joe" pestered them so much. The square dance picture in Asheville and Amarillo is very healthy, thank you!

A caller resent being invited to enter a set in a competition??? What odd deviant from the normal human is this that does not want to display the results of his instructions . . . if he has done a good job? Money \$\$\$\$\$\$??? I'm afraid that competing in square dance contests would be a

(Continued on page 18)



RECORD REVIEWS

Balance Records, 78 rpm

Price \$1.25

#106 She Loves To Dance With You//Wonderful Feeling

Square Dance with Calls by Ed Gilmore

A couple of new dances called by Ed Gilmore. "Wonderful Feeling" is quite certain to become a square dance hit.

#206 Instrumental of above (128)

Price \$1.45

The instrumental sides of the above record are played by Gilmore's Boom-Chuck Boys with a terrific rhythm and bounce. The melodic line is very lightly present so that the caller has great freedom in improvisation.

Longhorn Records, 78 rpm

Price \$1.25

#123 Green Light//Instrumental (128)

#124 Melody D'Amour//Instrumental (128)

Square Dances with Calls by Red Warrick

Two original square dances by Red Warrick. Although it is true that in large areas of the middle south this type of calling is displacing the traditional Texas style, something seems wrong when a caller with such magnificent abilities as Red Warrick, calls in such an inane style as is exemplified here. Both the dance and the call seem amateur, not top flight professional. The instrumental side matches the called side.

Black Mountain Records, 78 rpm

Price \$1.25

#179 Bringin' Home The Bacon//Instrumental (132)

Square Dance with Calls by Bub Ables

This record marks a tremendous improvement in the quality of Bub Ables. The voice is excellent. Bub Ables calls a snappy modern California song. The instrumental side is adequate.

#190 Deep Six//Hashin' The Breaks No. 14

Square Dance with Calls by Les Gotcher

This pair is really way out there. This stuff isn't just high level, but goes to the furthest reaches of outer space. Club dancers will be delighted. There is definitely a place for extreme high level calling and dancing. While it bears a relationship to traditional square dance it must not be

confused with the original product. This is strictly for the thrill seeker who square dances so often that he exhausts the traditional repertoire. It is for these dancers that more complexities must be evolved and new problems in spatial relationships invented. Les Gotcher has done very well in showing the way.

Old Timer Records, 78 rpm

Price \$1.25

#8130 Hashin' The Bends//Square 'Em Through

Square Dance with Calls by Bill Castner

Here is another pair of technical masterpieces especially designed for the square dance aristocrat. While not quite as complex as Gotcher, Castner with his magnificent voice will con you into a feeling of security which will surely trap you. High Level dancers will have to reach for this pair.

#8131 Beaver Creek (130)//Fiddler's Dream (130)

Instrumental

These instrumentals were used by Castner for his calls on record #8130.

Bel-Mar Records, 78 rpm

Price \$1.45

#5008 Eighth of January (130)//Black Mountain Rag (128)

Instrumental

A pair of mediocre hoedown recordings. Not nearly as well done as earlier hoedown recordings on this label.

#5009 I Feel Better//Instrumental (132)

Square Dance with Calls by Bob Graham

Another square dance song with the usual Cross Trail Through, Box the gnat, etc., etc. Medium level dance that will get nowhere. Instrumental is adequate.

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Letters from Readers

(Continued from Page 15)

pretty tough way to affluence. Deducting travel expenses, costumes, lost time from normal occupations, it is doubtful that the winning set at most contests could break even. Money is the last consideration.

Yes, we'll admit that scoring in bridge and bowling is almost entirely mechanical . . . but how about beauty contests, gymnastic meets, figure skating, diving, barber shop quartet contests, dog shows, etc., etc., where grace, form, timing and other esthetic qualities are judged? You can set up standards for anything; such standards are fair if they represent degrees of approach to perfection, and if all contestants know of them in advance.

Surely our correspondents will admit that ballroom dancing is more difficult to judge than square dancing; I'm not Solomon, nor yet Superman, but both my wife and I have served as judges for many ballroom dance competitions, including the Harvest Moon Ball in New York (which is about as close as this country gets to a national championship in this field). Judging on such facets as timing, poise, spirit, originality, etc., it is never impossible to arrive at a decision regarding the best one couple . . . in a square dance there are four as the unit to be judged. We'll submit that the more complex a human unit, the easier it is to find flaws in its performance.

Incidentally we might mention that in England where dance championship competitions are a weekly commonplace, the number of active ballrooms per capita is three times that of the U.S.A., the proficiency of the average dancer is far superior, and public interest is at a high level, as evidenced by the existence of several large-circulation magazines and a weekly newspaper all devoted mainly to ballroom dancing. Competition does not "kill"

a recreation; it provides stimulus for improvement.

Lastly, since Mr. Draper and Mr. Steensland point out that bridge and bowling are by nature contests, may we call attention to competitions in swimming, roller skating, boating, fly-casting and many other sports which are not normally competitive to the average hobbyist? Note however at the same time, that said hobbyist will attend such contests in droves either in empathy, or perhaps in hope of improving his own small performance?

National S. D. Convention
Louisville, Ky. June 19-20-21



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ments received on these two.
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upon the manner of presenting your-
self, whether they are agreeable or
not."

—"Clendenen's Quadrille Book, 1899

Louisville, Ky. June 19-20-21
National S. D. Convention

Dear Oracle:

In your May, 1958 issue of American Squares, Mrs. Stuart Kissane wanted information on a square dance club plate for automobiles.

I was looking through some back issues of my American Squares magazines and on page 18 of the October 1957 issue there is an article by Rickey Holden, Roving Editor, about one that is a low-priced plastic plate with reflecting lettering. The address to write to is: Reflecto Plates, 1524 N.W. 17th Ave., Miami 35, Florida. I hope this helps Mrs. Kissane.

Alonzo F. Chase
Massena, N. Y.

Please find attached a money order in the amount of \$21.15 in payment of your two billings copies of which are also enclosed. In mailing this payment I should like to thank you for the super deluxe service you rendered in this regard. Miss Cameron, to whom you delivered the records was amazed. Thank you again.

Last year, as you perhaps remember, I wrote you a letter in which I was a bit critical of the way American Squares was going. I thought then that you were veering too far away from the square dance picture and as a subscriber of fairly long standing I was unhappy. I'm glad to say that I think I was wrong. I like things the way they are now.

Jack Zaubie,
Ottawa, Canada

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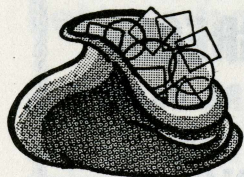
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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

THE THREE-QUARTER CHAIN GANG

By Al Rosenberg

An original square dance presented at the workshop of the D.L.D.V. on Sunday, Jan. 5, 1958.

Four ladies chain three-quarters and mind!

Head gents right, and turn em to a line.

(Head ladies chain $\frac{3}{4}$ to the couple on the right, as their partners move around the outside one position, reach through between that couple, and courtesy turn their ladies to a line of four. Heads are now between the sides.)

**Forward 8 and back you go,
The right end high, and the left end low.**

(Heads are in side position with their original partners. Sides are in head position with their opposites.)

Four ladies chain three-quarters around,

Four gents right, and turn the girl around.

(Four gents move to right one position to courtesy turn the same girl. Heads are in head position with original partners, sides are in side position with opposites.)

Head ladies chain three-quarters, and mind!

Head gents right, and turn em to a line.

**Forward eight and back you go,
The right one high, and the left one low
Four ladies chain three-quarters around
Four gents right and turn em on around.**

Everybody is now back home, and square.

Repeat for side couples active.

MERRY SPECIAL

By Marty Winter

**Head two couples bow and swing,
round and round with the pretty little thing**

Go up to the middle then back to the ring

**Now pass thru — 'U' turn back,
opposite lady Box the Gnat**

Then face the sides circle up half and you're not through

**Dive thru — go right and left thru
Turn your girl — then California Twirl
Face the sides and circle up half you're still not through**

Dive thru — Pass thru — swing the one that's facing you

Put her on your right and circle up eight and here we go

Let's break it up with dopaso — it's partner left and corner one right

**Then partner left like an Allemande
Thar, back up boys like an old Freight Car**

Shoot that star there's your maid take her by the hand let's promenade.

(Continued on page 22)

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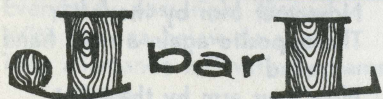
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"SHE LOVES TO DANCE WITH YOU"

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106 with calls by Ed Gilmore —

206 Instrumental

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Prof. Don Bégenau, Box 156, Queens College, Flushing 67, N. Y.

Grab Bag

(Continued from Page 20)

Looks like this is the season for choreographic miscgenation; we have two contras for this months' GRAB BAG using movements taken from the current square dance repertoire.

TEMPEST SUZIE-Q

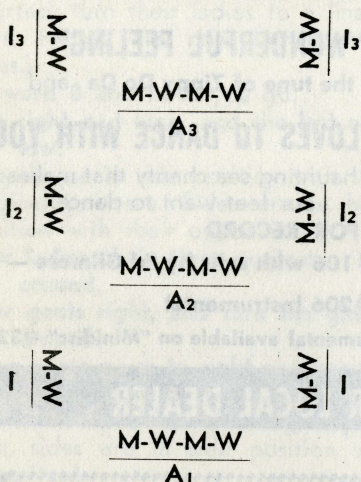
A Double-Couple Contra with a Square Dance Flavor

Presented by Rus Smith,
Houghton, Michigan

Music—"Davy, Davy, Nick-Nock"
Folkraft Record #1148

Reference—American Square, March,
1949; The Contra Book, Holden,
1956.

CONTRA FORMATION



HEAD

Call

Measure

- 1-16 Down the center four in line
It's four in line you go.
California twirl, now come back
Face the sides and don't be slow
17-32 A right and left thru with the
outside two

Now turn those gals around.

A right and left back to the
center of town

And turn back for a Suzie-Q.

32-48 The opposite lady a right hand
'round

Now your own by the left.

The opposite again a right hand
'round

Now your arm by the left

49-64 Now star by the right, a four
hand star

And move that star around.

Back with the left, a left hand
star

Now back to your line of four.

Explanation

Since this is a double-couple contra, each couple stays together as a unit. During the first 64 measures, the active couples (A₁, A₂, A₃) execute the above called movements with inactive couples (I₁, I₂, I₃) respectively.

During the second 64 measures, active couples (A₁, A₂, A₃) move down and back so that A₂ couples work with I₃ couples and A₁ couples work with I₂ couples. Since A₃ couples have no couples to work with, they become the bottom (or foot) inactive couples. Also, since I₁ couples have no active couples to work with them, they go into the center and form a line of four to become active in the next 64 measures.

The above two sequences are repeated until all couples have been active and inactive and until all couples have worked down and up to their original starting position.

This is a rollicking dance, full of zest and good rhythm—one that square dancers enjoy.

MINEOLA MASHER

By Frankie Kanopasek,
Westbury, N. Y.

Music: Any contra tune; we tried
"Crooked Stovepipe" (Folkraft
#1154. If you prefer a bit slower
tempo use "Glise A Sherbrooke"
(Folkraft #1140).

Duple minor contra: 1, 3, 5 active;
cross over before starting.

Everybody go forward and back

Everybody forward again and box the
gnat and

Do sa do her just like that

Everybody pass right through

With the one below do sa do

Then allemande left with the same old
schmoe

Now allemande right with the one
above

And box the flea with the one below

This is the cast off

Chain the girls across, you're doin' fine

Now chain 'em back and straighten the
line.

Note that in this dance everybody is
dancing at all times.

HALF-WAVE

By Del Coolman, Flint, Michigan

Promenade - don't slow down

One and three - you wheel around

Right and left thru - the couple you
found

Pass thru - go on to the next

Right and left thru - then circle four

Once around and a little bit more

The head gents break and form a line

Forward eight and back you go

Forward again - you do-sa-do

A full turn around

You make that wave - when you come
down

Go forward up and back

Swing half right - do it again

Go forward up and back

Pass thru - make a U turn back

(Lady on the left) - Allemande left.

SPECIAL DANCE BULLETIN !

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July 4-6

With the 2nd. Annual DANCE-A-CADE filled early in February, it was decided to conduct a smaller, special Institute to avoid disappointing so many on the waiting list and to take care of others who can only get away for the long July 4th week-end.

Two Friday sessions start at 2 P.M.; three on Saturday; and a breakfast dance Sunday. Dancers will have a strong program with the newest in squares plus real R/D help on styling, waltzing, and popular rounds with three top couples from Maryland, Chicago, and California. Special sessions for callers and one for R/D teachers.



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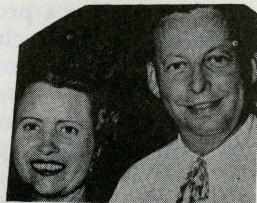


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*1515: Briar Patch / Turnpike Special with patter calls by Richard Dick
1516: Instrumental - Briar Patch, Key Ab/Turnpike Special, Key G

Dear Editor:

Concerning the article, Why Did It Go? by E. B. Wallace of Pasadena, Texas, which appeared in the May issue of American Squares, I would like to compliment Mr. Wallace on an excellent job and let him know he is not alone in his feelings on the matter of present day "challenge dancing." I also have suffered under an over-enthusiastic drill master and I certainly do not wish to associate it with my square dancing. It seems to me that you are quite correct when you compare "hot hash" to close order drill, for there is a great similarity between the two.

However, it is apparent that a certain element of our present day square dance population derive a great deal of pleasure from this type of "dancing" and I say that if this serves a recreational need, all well and good, as long as they do not exhibit it before the public as American square dancing.

It does present a problem for some of the square dance clubs in our area because of the fact that a few couples from a club may attend these "challenge dances" and then are not satisfied with the "slow" pace of the regular club dance. Thus, after a period of time they may drop out of the club entirely, or else are constantly complaining about raising the "level".

As a caller and teacher myself, I feel that it is the duty of every caller to cater to the majority of dancers who do not want to be on a treadmill all evening, but who like to feel the music as they dance, and relax a little. In my opinion, there is no great ability needed to call figures so fast and complicated that you "stop the floor"; this proves nothing except possibly that you have failed as a caller!

Square dancing is becoming, in my opinion, too exclusive and this is the reason many folks who cannot afford the time or money to be out dancing three or four nights weekly drop out of clubs and give up the whole thing, even though they really love to dance. This could have a serious and permanent effect on the future of square dancing, as the majority of people like it—a pleasant, relaxing form of recreation.

Then give me more dances like "No No Nora," "Puttin' On The Style," "Trade Winds," "She Dreamed," etc. in which one can feel the music and move rhythmically from one figure to another smoothly, as dancing should be.

"Red" Bates
Indian Orchard, Mass.

National S. D. Convention
Louisville, Ky. June 19-20-21

The Appalachian Circle

By Dave Hendrix, Sevierville, Tenn.

Here, in Gatlinburg, nestled at the foot of the Smoky Mountain National Park, we have thousands of visitors from all over the United States. Many of these people, of course, are square dancers. Most of them, we find, are not familiar with the Appalachian Circle style of dance. However, they soon find that they can fit right in and enjoy it without any special instructions.

One of the advantages in this style of dance is that a novice can enjoy it and learn to do it without disrupting the dance, even without any instructions if most of the dancers in the group do know how. It is a progressive type of dance, each two couples executing a figure, then one couple moves on to the next and form another 2 couple set. Then they execute another figure. If you miss or mess up one, you move right on to the next and try another. Since we may have 20 to 100 couples all in one big circle, a few who don't know the figures, will not interrupt the dance, nor mar the fun.

Paradoxical as it may seem, it requires much more time and training to develop a good demonstration team for this style. There are usually eight couples in a demonstration team. Most good teams will execute from 8 to 12 different figures during a 15 minute demonstration. In addition to the execution of this variety of figures, each couple must start the execution of each 2 couple set figure from the same relative positions in the circle. This means that you must have perfect timing so that all couples will be executing the figures themselves exactly alike, but they must also be done from the same positions by each couple relative to the circle.

Much more footwork and more individuality is evidenced in this style of dance. Some teams have every individual do a clog dance step all through the entire dance. Some teams have no foot patter at all and some have a mixture of them. In short, positions and executions of figures in unison are the keynote to the success of a beautiful demonstration of changing geometrical patterns in this dance. This gives each individual the opportunity to express their own personal individuality in the dance.

THE DANCERS

A man he doesn't know, has only seen
Waltzing woodenly across the TV
screen

Pulls the strings that cause this puppet
to dance,

Not one step prompted by the happy
chance

Of inspired, improvised response to
rhythm.

How properly his partner dances with
him!

He has no need to lead for she knows
well

The woman's counterpart and can spell
So many steps to right, the same as he-
And thus they dance together,
separately.

Beth Campbell,
Vernon Center, N. Y.

"Many pupils after acquiring a proficiency in the dances, become unmindful of the golden rule."

Reilly; "The Amateur's
Vademecum," 1870

MAC GREGOR RECORDS

SPECIAL RELEASE

FOR NATIONAL
CONVENTION

New Square Dances

By "Jonesy"

#818 "Tuck Me to Sleep in
My Old 'Tucky Home"

and

"Highways
Are Happy Ways"

(With calls by "Jonesy")

Instrumental of above:

#819

NEW ROUNDS

#820 "Kentucky Waltz"

and

"Lover's Two-Step"

All available on 78 & 45 RPM

Music by

Frankie Messina

and

The Mavericks

MacGregor Records

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CLASSIFIED ADS

RATES: \$1.00 per line. First line may be in bold face or bold face caps. Deadline: 10th of month preceding issue.

Books and Magazines

SETS IN ORDER, the national square dance magazine, \$2.50 a year, or \$3.70 for the special Caller's Edition. Sets in Order: 462 North Robertson Blvd., Los Angeles 48, California.

BOW AND SWING. The magazine of Square Dancing in Florida. Published six times a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$1.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCER** and **THE FOLK MUSICIAN & SINGER**. Published in Manchester, England. \$1.50 per year (six issues). American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

Misc.

OLD BOOKS ON AMERICAN SQUARE DANCING; Jason DeVrie, Box 42, American Squares.

Hollywood Records

12" UNBREAKABLE LP'S 33 rpm

LPH-21—Jerry Helt Calling 10 square dances.

LPH-109—Bill Wiley calling 11 square dances.

Both of these square dance albums contain excellent beginner material and an occasional challenge for upper-level square dancers.

LPH-23 — Cha-Cha-Chas and Merengues by Pupi Campo

LPH-24—18 Mambos by Migueleto.

LPH-121 — A complete dance program, Fox-trot, Polka, Waltz, etc., etc., featuring Vic Damone and Lanny Ross.

These five 12" LP's were originally published at \$3.98 each. All five, in a special combination deal, \$7.50 plus 24c postage anywhere in the U. S. Canadian shipments—\$1.00 for postage.

American Squares

BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 2, N. J.

P - A - T - T - E - R

I'm getting feeble year by year
I'm pantin' like a winded steer
But brother do you want to bet
That I can't dance another set?

Meet your little honey
And pat her on the head
If she don't like biscuits
Feed her . . . Quigley's quick-frozen
corn muffins, those delicious golden
gems made from the selected hearts of
the finest Iowa corn, specially grown
for the Quigley Baking Company.
Just pop in your toaster, spread on
butter and serve. You'll love 'em, the
kiddies will love 'em, even grandma
will delight in these vitamin-packed
luscious gems . . . say, did you all get
home yet?

(This is the type of thing to get a rise
out of jaded dancers who are weary of
hearing about the "Chickens in the bread
pan" and "Possums up a gum stump." Try
reading can or bottle labels as patter . . .
believe it or not, the best sure-fire laugh
lines are "Alcohol 12% by volume" and
"Preserved with 1/10 of 1% benzoate of
soda!")

Allemande left
Of thee I sing
Grand right and left
Around the ring

The prettiest girl I ever met
To my best recollection
Refused to dance because it spoiled
Her soluble complexion

Twirl her under
Jerk her arm
'Taint polite
But what's the harm?

Eight hands up and here we go
It's the same old thing—a dosey-doe
The same old call, the same old Nell
If you don't like it you can go to
Your places, go on, parade
Don't be a-fussin', just promenade

Break it all up with a dosey-doe
You turn the chicken, turn the crow
Now do it again we're gettin' hot
Then promenade, go around the lot

Your partner left for a dosey-doe
A marvel invented by Cowboy Joe
That gives the caller time to think
Of how to throw in the kitchen sink

A left hand to your partner
We're a-gonna dosey-doe
Now keep the thing a-goin'
I didn't holler whoa!
In the spring a young man's fancy
Turns to thoughts of love
So sashay round your corner
And hug your turtle dove

A left hand round your honey
We're a-gonna docey-doe
Cause you'll never earn your money
A-leanin' on you hoe

It's a docey-doe when you come down
Don't you grumble, don't you frown
You'll get the girl in the gingham
gown
And side by side you'll walk to town

Break the ring with a docey-doe
Whoop it up; yell hi-de-ho!
One more change and home you go
Then promenade, don't be slow

Meet your partner, say hello
Break right in to a docey-doe
This cowboy's life is full of woe
He'll never be a fancy beau

National S. D. Convention
Louisville, Ky. June 19-20-21

The squares they say will fade away
We'll all be dancing rounds
But squares I'll dance until I prance
To the Happy Hunting Grounds.

Louisville, Ky. June 19-20-21
National S. D. Convention

The Sock Hop

(Continued from Page 5)

dancing and cannot move until the music starts again. Those who move during this time are "out".

There is no end to the variations on this general idea of a Sock Hop that a good imagination can produce.

Teen-agers all over America are enjoying Sock Hops regularly. If your town does not have sock hops for its youth, why not get them started now? The kids really enjoy them and they are good, clean fun.

Dance Vacations

(Continued from page 13)

- Aug. 27-Sept. 10 **Roxbury, Vt.** Teela Wocket Dance Camp. Write Don Begenau, Queens College, Flushing 67, N. Y.
- Aug. 29-Sept. 1 **Lyme, N. H.** Rec. Leaders Lab. Write Mrs. Ardis Stevens, Chester, Vt.
- Aug. 31-Sept. 6 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Sept. 4-8 **New Hampshire Dance Camp.** Write Ada Page, 182 Pearl St., Keene, N. H.
- Sept. 7-13 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Sept. 14-20 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Sept. 21-27 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Sept. 28-Oct. 24 **Kirkwood Lodge, Osage Beach, Mo.** Write Kirkwood Lodge, Osage Beach, Mo.
- Oct. 5-11 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Nov. 25-30 **New Port Richey, Fla.** Hacienda Holiday. Write Marie Armstrong, Rt. 1, Box 643, New Port Richey, Fla.
- Dec. 26-31 (1958) **Ardmore, Okla.** SD Institute. Write Jim White, 1509 W. Page, Dallas 8, Texas.

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COMING EVENTS

- June 1 **Allentown, Pa.** Dorney Park. Happy Weiser Free SD Jamboree.
- June 7 **Lutherville, Md.** Lutherville School. Baltimore Promenaders SD Jamboree. 3 to 11:30 P.M.
- June 8 **Oakland, Calif.** HS Gym. Teen FD Festival.
- June 17 **Indianapolis, Ind.** Ipalco Hall, 16th & Alabama Sts. 8 P.M. Trail Dance. Club members & out-of-town guests only.
- June 17 **Indianapolis, Ind.** The Hayloft, 4300 W. 10th St. 8 P.M. Trail Dance.
- June 18 **Louisville, Ky.** Henry Clay Hotel (Continental Room). Trail Dance: 10 P.M. to 1 A.M.
- June 18 **Dayton, Ohio.** Civilian Club Hall, Wright-Patterson Air Force Base. Ohio Rt. 4, between Fairborn & Dayton. Trail Dance.
- June 18 **Jeffersonville, Ind.** Youngstown Shopping Center. Trail End Dance.
- June 19-20-21 **Louisville, Ky.** 7th National SD Convention.
- June 21 **Los Angeles, Calif.** Sportsman Park. Kolo Festival.
- June 21 **Valley City, N.D.** 75th Anniversary SD.
- June 21-22 **Salinas, Calif.** Armory Bldg. FD Festival.
- June 22 **Los Angeles, Calif.** Sportsman Park. FD Festival.
- June 22 **Kenosha, Wisc.** Family SD Picnic.
- June 27-28 **Pensacola, Fla.** SD Jamboree.
- June 28 **Conneaut Lake Park, Pa.** SD Jamboree.
- June 29 **Green Bay, Wisc.** WBAY-TV Auditorium. SD Jamboree. Meeting & Workshop 10:30 A.M., dance 2 to 5 P.M. (Date changed from June 22 because of Nat. SD Convention)
- June 29 **Pensacola, Fla.** City Auditorium. Fiesta of Five Flags SD.
- July 3-6 **Kutztown, Pa.** Pennsylvania Dutch Folk Festival.
- July 12 **Arlington, Va.** Hecht Co. Roof. NCASDLA Summer SD Jamboree.
- July 28-Aug. 2 **Liege, Belgium.** International Folk Music Convention.
- July 31 to Aug. 7 **Copenhagen, Denmark.** International Soc. for Music Ed. Conference.
- Aug. 7-9 **Penticton, Canada.** SD Jamboree.
- Aug. 2-9 **Sidmouth, England** SD Festival.
- Aug. 9-10 **Solvang, Calif.** Danish Days. FD Festival.
- Aug. 16 **Santa Barbara, Calif.** FD Festival.
- Aug. 16-23 **Southampton, England.** Southampton University English FD course.
- Aug. 23-30 **Southampton, England.** Southampton University English FD course.
- Sept. 13 **Wyckoff, N. J.** Grange Hall. Balkan Ball.
- Oct. 12 **Wyckoff, N. J.** Grange Hall. A Night in Rumania.
- Nov. 2 **Hollywood, Calif.** The Palladium. SD Festival.
- Nov. 14-16 **San Diego, Calif.** Fiesta de la Cuadrilla.
- Nov. 29 **Cleveland, Ohio.** Cleve. Area Callers Jamboree.

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"CALICO GOWN", deliciously relaxing little number in 4/4 rhythms that make a fine change of pace. Again - Bruce calls it, Ruth wrote it, but the Sundowners Band played it.

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#4168 (45 r.p.m.) instrumental

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